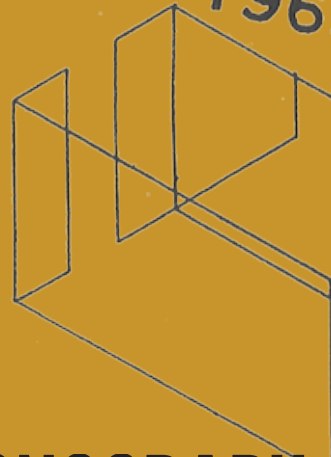




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# MONOGRAPH BOOKWORKS

## CATALOG NO. 1

Artists' Ephemera, Exhibition Documents  
and Rare and Out-of-Print Books on Art,  
Architecture, Counter-Culture and Design

GALLERY

10846

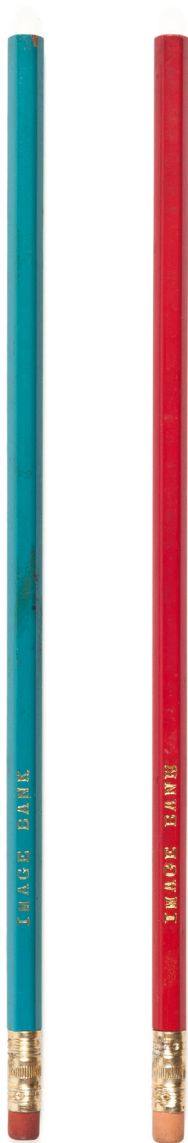
DRIVE, LOS ANGELES

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## 1. IMAGE BANK PENCILS

Vancouver Canada

Circa 1970. Embossed Pencils, one red and one blue. 7.5 x .25" diameter (19 x 6.4 cm). Fine, unused and unsharpened. \$200

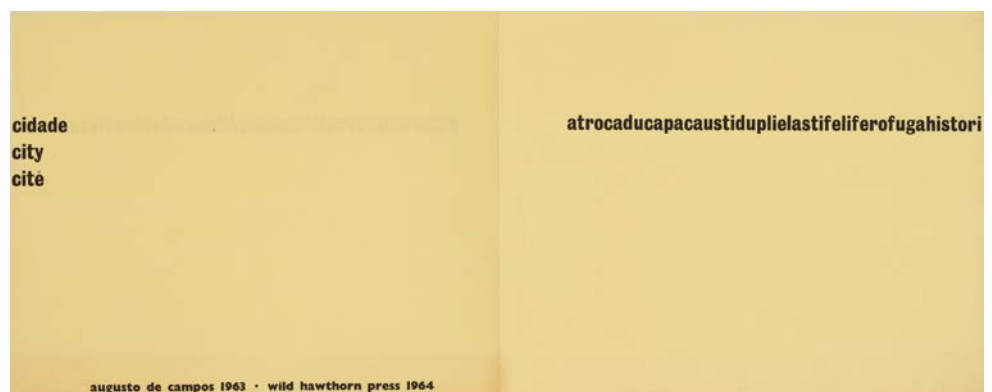
Influenced by their correspondence with Ray Johnson, Michael Morris and Vincent Trasov co-founded Image Bank in 1969 in Vancouver, Canada. Paralleling the rise of mail art, Image Bank was a collaborative, postal-based exchange system between artists; activities included requests lists that were published in *FILE Magazine*, along with publications and documents which directed the exchange of images, information, and ideas. The aim of Image Bank was an inherently anti-capitalistic collective for creative conscious.

## 2. AUGUSTO DE CAMPOS: CIDADE=CITY=CITÉ

Edinburgh Scotland

1963/1964. Concrete Poem, letterpressed. 20 x 8" (50.8 x 20.3 cm) when unfolded. Very Good, folded as issued, some toning at edges, very slight soft creasing at folds and edges. \$225.

An early concrete poetry work by Augusto de Campos and published by Ian Hamilton Finlay's Wild Hawthorn Press. Campos is credited as a co-founder (along with his brother Haroldo) of the concrete poetry movement in Brazil. His work with the poem *Cidade=City=Cité* spanned many years, and included various manifestations: in print (1960s), plurivocal readings and performances (1980s-1990s), and sculpture (1987, São Paulo Biennial). The poem contains only prefixes in the languages of Portuguese, English and French which are each added to the suffixes of cidade, city and cité to form trios of words with the same meaning in each language.



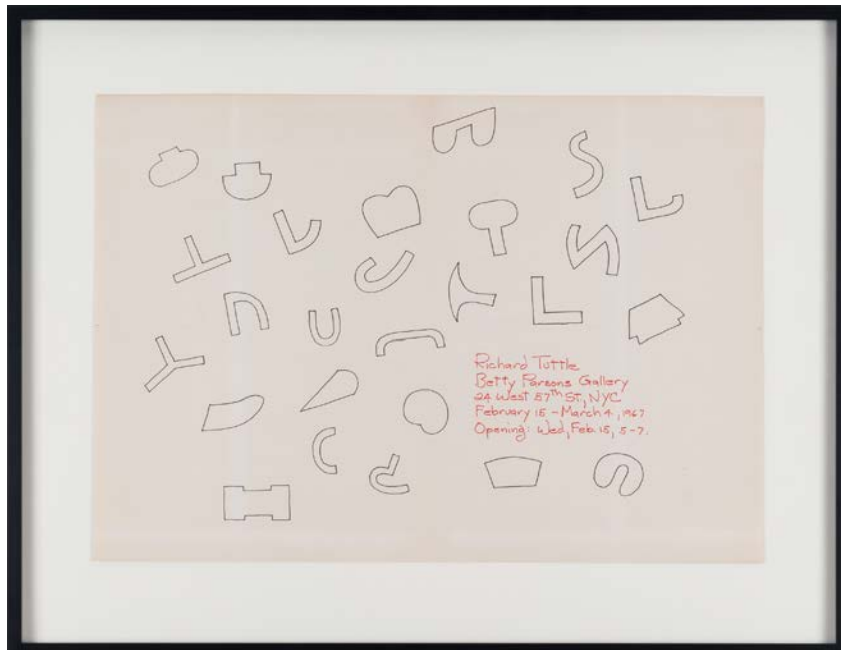


### 3. ARRIGO LORA TOTINO: ÈÈ

Turin Italy

1967/1968. Artist Multiple, silkscreen on two plastic objects housed in a cardboard box. Box: 8 x 8 x 2.75" (20.3 x 20.3 x 7 cm). Very Good, slight wear and rubbing to plastic surface, slight wear and soiling to box. \$750.

An artist multiple by Arrigo Lora Totino, considered one of the founders of sound poetry in Italy. In 1964, along with the composer Enore Zaffiri and the painter Sandro de Alexandris, he founded the Studio for Information Aesthetics in Turin. This multiple is a grid of "e"s printed on a thin square plastic form with one "e" intentionally unprinted – atop its place sits a plastic cube with "è" printed on five sides. In a specially designed and numbered box, printed with the project's information. Produced by Mutltiart of Turin, No. 76 in an edition of 100.

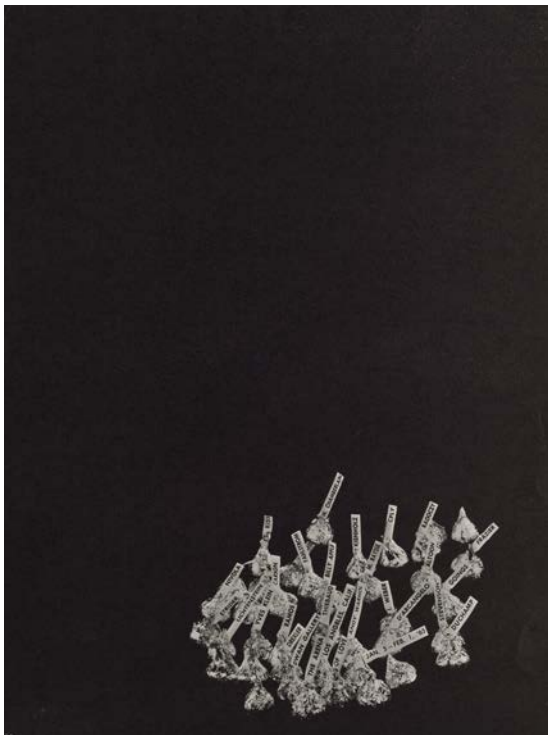


### 4. RICHARD TUTTLE: BETTY PARSONS GALLERY

New York NY

February 15-March 4, 1967. Exhibition Poster. 20 x 14" (50.8 x 35.6 cm). Very good, folded as issued, slight toning to paper, framed. **SOLD**

A Tuttle-designed poster featuring his "glyph" drawings, and announcing his second solo exhibition. The show's title, not included on the poster, was *Ten Works by Richard Tuttle*. 1967 was an important year for the artist, in which he made works such as *First Green Octagonal* that explored drawing in three-dimensional space.



## 5. THE ARENA OF LOVE: DWAN GALLERY

Dwan Gallery, Los Angeles CA

January 5-February 1, 1965. Exhibition Flyer, offset. 8.75 x 11.875" (22.2 x 30.1 cm). Exhibition flyer. Fine. \$350.

Smartly-designed group exhibition flyer with artists' names extending from Hershey's kisses paper plumes, including Marcel Duchamp, Yves Klein, Andy Warhol, CPLY, John Chamberlain and Roy Lichtenstein, among others.

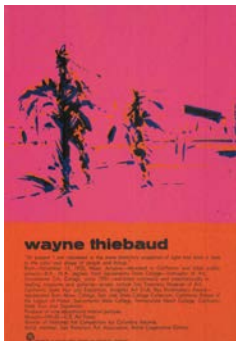


## 6. EVERYMAN'S INFINITE ART: AN EXHIBITION TO BE HELD DURING THE CHRISTMAS RECESS (BECAUSE ITS APPRECIATION REQUIRES NO VIEWERS)

Purcell Gallery, Chapman College, Orange CA

December 15-30, 1966. Exhibition Flyer/Catalog, offset. 8.5 x 16" (21.6 x 40.6 cm), 4 pages stapled to cardstock flyer, with envelope stamped "An Exhibition in a Package". Fine, folded as issued, some tears to envelope, which is missing its flap. \$600.

Harold Gregor, the Chairman of the Art Department at Chapman College at the time, produced this exhibition as an antagonistic response to the *Primary Structures* exhibit at the Jewish Museum in New York (1966), and to Carl Andre's *Lever* in particular. *Everyman's Infinite Art* has been called both a "satirical misreading of minimalism" and as "paralleling the emerging practices of New York conceptual artists," predating Lawrence Weiner's *Statements* by two years and Robert Barry's *Closed Gallery* by three years. *Everyman's Infinite Art* was recreated in 2011 for *Pacific Standard Time: Art in L.A. 1945-1980*. An extremely rare item.

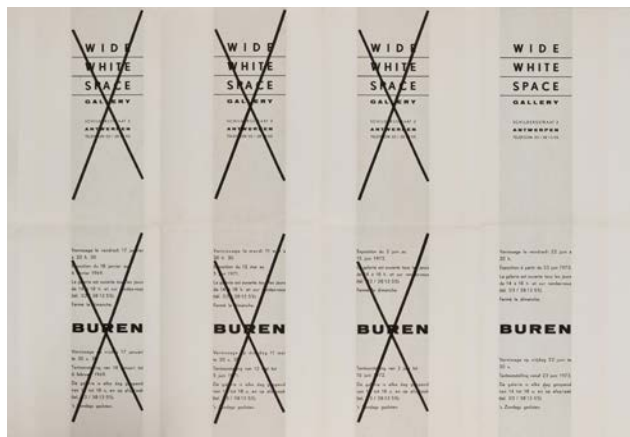


## 7. WAYNE THIEBAUD: PAINTINGS AT THE NUT TREE

Vacaville CA

May 4-August 28, 1960. Exhibition Flyer, serigraph. 8.5 x 11" (21.6 x 28 cm). Fine, two faint horizontal scores for trifold, but unfolded. **SOLD**

The Nut Tree was a roadside restaurant that also offered packaged dried fruits, a miniature railroad and a fly-in airport. Still in existence, it is called "California's Legendary Road Stop" and is "conveniently located along the heavily traveled corridor of I-80 between San Francisco and Sacramento". During the late 1950s there were few places to exhibit in Sacramento, where Thiebaud lived and taught, so early in his career he often showed his paintings in cafes and restaurants – and the Nut Tree was one of them. Dated 1960, the flyer is the same year as Thiebaud's noted solo show at the San Francisco Museum of Modern Art. An early, unusual and rare Thiebaud exhibition document.



## 8. DANIEL BUREN: WIDE WHITE SPACE

Antwerp Belgium

June, 1973. Exhibition Poster, offset. 30 x 20.5" (76.2 x 52 cm). Very Good, folded as issued, slight dogears at two corners and middle fold, slight toning/yellowing at edges, some soft creasing. **SOLD**

Poster for the fourth of five exhibitions Buren held at Wide White Space in Antwerp in which he covered the exterior of the gallery with his signature colored stripes. The same paper and stripe image as used on the exterior was used for each poster, with the five exhibits each featuring a different color – this one blue. The verso lists the exhibition information, with printed "X"s over the three previous shows.



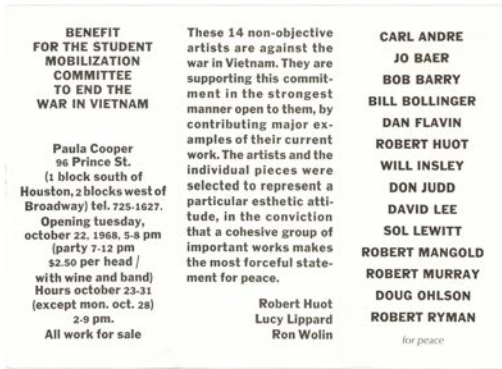
## 9. DANIEL BUREN: ART & PROJECT BULLETIN 75

Amsterdam Netherlands

March 26-April 20, 1974. Artist Multiple. 8.25 x 11.625 (21 x 29.5 cm) when folded. Very Good, some toning at edges, slight crease upper left corner, tri-folded as issued for mailing, but no mailing label. \$150.

Buren's beautiful and smart "transparency" bulletin printed on transparent vellum in which the letters and numbers are printed on the first and third pages – appearing as a secret code when opened but discernable when folded closed.





## 10. BENEFIT FOR THE STUDENT MOBILIZATION COMMITTEE TO END THE WAR IN VIETNAM: PAULA COOPER GALLERY

New York NY

October 23-31, 1968. Exhibition Flyer, offset. 14 x 10" (35.5 x 25.4 cm) when unfolded. Very Good, folded as issued, slight creasing at bottom folds and along bottom edge. \$400.

The flyer for the first exhibition at the Paula Cooper Gallery (also claiming to be the first gallery to open in SoHo). An important exhibit both for its opposition to the war in Vietnam and for the minimalist and conceptual artists included, among them Sol LeWitt (who made his first wall drawing at this show), Donald Judd, Jo Baer, Robert Mangold, Carl Andre, Dan Flavin and Robert Ryman. Organized by Robert Huot, Lucy Lippard and Ron Wolin.



## 11. SONSBEEK 71

Arnhem Netherlands

June 19-August 15, 1971. 8.25 x 11.75 (21 x 29.8 cm). 231 and 96 pages, paper wraps. Very Good, some toning at edges. \$150.

Two-volume exhibition catalog for this important outdoor festival exploring minimal, conceptual and land art at the height of its influence, and at which a confluence of events and moments in contemporary art came together. Curated by Geert van Beijeren (of Art & Project) and Coosje Kapteyn (later Coosje van Bruggen, the wife and collaborator of Claes Oldenburg), the festival featured an astonishing array of artists from the period including Judd, Heizer, Beuys, Smithson, Andre, Weiner, LeWitt, and Nauman, to name a few. The festival differed from previous years as a "sculpture festival" and included site-specific earthworks, and film, video and publishing studios where artists could create works on site. Ed Ruscha created his *Dutch Details* artist's book during the festival, which has become one of his rarest due to most copies having been destroyed or discarded from the warehouse where they were stored. The noted Dutch designer Wim Crouwel, and the firm he co-founded, Total Design, are credited for the catalog design.

## 12. LUCY LIPPARD: 557,087

Seattle Art Museum Pavilion, Seattle WA

September 5-October 5, 1969. Exhibition Catalog. 6 x 4" (15.2 x 10.2 cm). 98 loose index cards, plus envelope. Cards: Fine, some wear and dogears to envelope. \$600.

The catalog for the first of Lippard's four "Numbers Shows" — the titles were the approximate populations of the cities in which they took place. An early and important survey in conceptual art, featuring over 65 artists (very similar in lineup to that of *Sonsbeek 71*), who submitted works and information on index cards that were then created and installed by gallery assistants, or Lippard herself. In some cases, the cards themselves were simply displayed. With mailing envelope, and including an additional 8.5 x 11" diagram of "location of works not at the Seattle Art Museum Pavilion" including those by Carl Andre, N.E. Thing Co. and Hans Haacke.







## 16. ROY DE FOREST: PAINTINGS AT DILEXI GALLERY

San Francisco CA

October 25-November 16, (1966?). Exhibition Poster, offset lithograph. 24.25 x 17.625" (61.6 x 44.8 cm). Fine, folded as issued, slight soft creases at four corners. \$400.

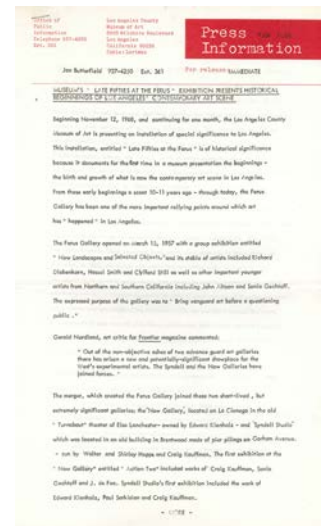
An undated poster (circa 1966) by the Bay-Area painter Roy De Forest who was associated with the influential Dilexi Gallery of San Francisco. De Forest was also part of the Funk Art scene at Adeliza McHugh's Candy Store Gallery in Folsom, CA. He and David Zack coined the term "Nut Art" to describe the movement coming out of Northern California in the late 1960s and early 1970s. Nut Art embraced humor in art along with the phantasmagorical. For 25 years De Forest taught at UC Davis alongside fellow artists Manuel Neri, Wayne Thiebaud and William T. Wiley. A rare De Forest and Dilexi Gallery poster.

## 17. LACMA PRESS RELEASES: LATE FIFTIES AT THE FERUS & SCULPTURE OF H.C. WESTERMANN

Los Angeles County Museum of Art, Los Angeles CA

November, 1968. Press Releases. 8.5 x 14" (21.6 x 35.5 cm), 5 pages stapled at top left corner. Fine, folded as issued, slight toning to top of first page and some small chips to top edge of page two. \$250.

Press release for the 1968 LACMA exhibit *Late Fifties at the Ferus*, which documented, according to the release "the first time in a museum presentation the beginnings – the birth and growth of what is now the contemporary art scene in Los Angeles". Also included is a press release for H.C. Westermann's LACMA retrospective of 1968, which included 49 major works.



## 18. BULLETIN FROM NOTHING #3

San Francisco CA

ND (ca. 1969). Counter-Culture Flyer, offset. 17 x 11" (43.2 x 28 cm). Fine, folded as issued. \$225.

Published by Beach Books Texts and Documents, the elusive Bulletin #3 promotes new releases by William Burroughs, Allen Ginsberg and Lawrence Ferlinghetti, among others, and also lists current titles in print. Part of the SF scene in the mid-1960s and distributed by City Lights, this beat and counter-culture press was operated by artists and poets Mary Beach (relative of Sylvia Beach) and Claude Pélieu. Pélieu most likely did the collage work for this double-sided flyer.





## 19. CLAES OLDENBURG: AUTOBODYS

Parking lot of the American Institute of Aeronautics and Astronautics, Los Angeles CA  
December 9 & 10, 1963. Exhibition Flyer, offset. 8.5 x 11" (21.6 x 28 cm). Fine. \$350.

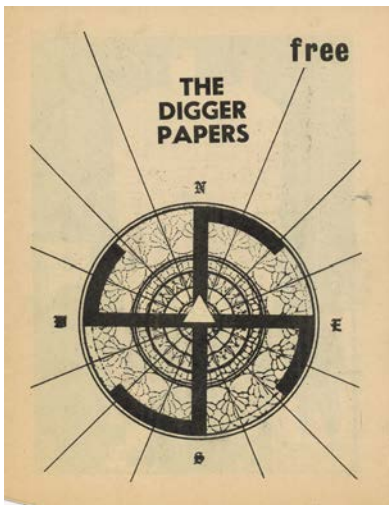
Flyer for Oldenburg's nighttime performances in Los Angeles in 1963 in the parking lot of the American Institute of Aeronautics and Astronautics in which he used cars, ice cubes and a concrete mixer truck. An early and somewhat obscure Oldenburg performance.



## 20. CLAES OLDENBURG: BUTTON

Modern Art Pavilion, Seattle Art Museum, Seattle WA  
ND (ca. 1964). Button. 1.5" (2.5 cm) in diameter. Fine, light rusting to verso. \$125.

Button (most likely produced in 1964) by Oldenburg for the Seattle Art Museum which, after having its profile enhanced by 1962 Seattle World's Fair, combined two of the World's Fair pavilions at Seattle Center to create a branch facility, the Modern Art Pavilion, for temporary exhibitions.



## 21. THE DIGGERS: THE DIGGER PAPERS

San Francisco CA

August, 1968. Publication, offset on newsprint. 8.5 x 11" (21.6 x 28 cm), 24 pages on newsprint, unstapled. Very Good, toning to newsprint, very slight diagonal soft crease to cover and throughout pages, notched at lower left spine (as printed?). \$225.

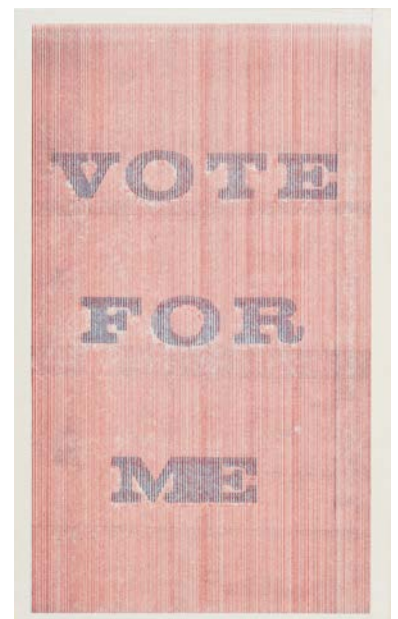
The final collective publication from The Diggers, which combined new writings plus reprints of previous flyers and leaflets distributed in the street. Includes the broad summary of the Digger/Free City philosophy "The Post-Competitive, Comparative Game of a Free City." and the Digger manifesto "Trip Without a Ticket" is also reprinted here, along with collages, artwork and photographs.

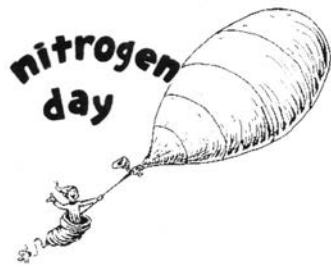
## 22. THE DIGGERS: VOTE FOR ME

San Francisco CA

Summer, 1967. Broadside/Poster, mimeograph. 8.5 x 14" (21.6 x 35.5 cm). Fine. \$225.

A broadside poster from Set #2 of the Free City communiqués or broadsides, also known as "News Sheets," that were given away as a set of loose sheets that were paper clipped together.





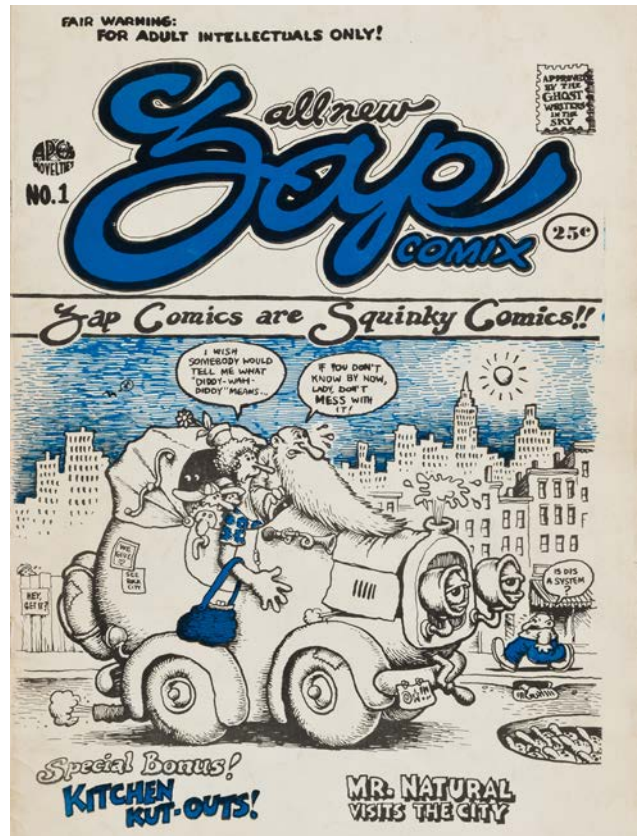
3pm-6pm  
The Quad  
April 25<sup>th</sup>, 2013

## 23. NITROGEN DAY: REED COLLEGE

Portland OR

April 25, 2013. Flyer, photocopy. 8.5 x 11" (21.6 x 28 cm). Very Good, with blue painter's tape still present (from posting) on middle top and bottom. \$30.

Flyer from the campus of Reed College. A Dr. Seuss drawing of a child soaring with a floating balloon is used to advertise a gathering in The Quad celebrating nitrogen, the 7th element. Activities vary from year to year, but sometimes include freezing common objects, such as a sock, with liquid nitrogen so they can be snapped in half.



## 24. R. CRUMB: ZAP COMIX NO. 1 (WITH FRONT COVER MISPRINT)

San Francisco CA

November, 1967. Comic Book, offset lithograph on cover stock and newsprint. 7 x 10" (17.8 x 25.4 cm), 24 pages, staple bound. Very Good, toning to interior newsprint pages, slight waves or wrinkles to fore edges from possible humidity, very light soiling to cover, otherwise a very clean copy. \$10,000.

A true first edition, Charles Plymell-printed copy of *Zap Comix No. 1* with an intriguing color misprint on the front cover – the second printed color of yellow does not appear, making for a stark blue, black and white cover. Credited as the first underground comic presented in book form, *Zap Comix No. 1* is the *Twentysix Gasoline Stations* of comic books. A very rare and sought after iconic work of comic book history, and even rarer as a misprint.

## 25. FORM FORM: DON DAY

NP (Portland OR)

ND (circa 1970). Artist Multiple. 8.5 x 7" (21.6 x 17.8 cm). Fine. \$80.

An absurdist conceptual work – a form for a form made by Portland artist Don Day, apparently for random distribution. The form includes questions and boxes to be filled out relating to forms, such as "where was the form obtained?" "number of spaces left blank or marked 0, none, n.a., etc." "agency issuing form," "ink color" and "is the form pretty?" etc.

FORM FORM *				
Name of Form	Dimensions of form	Number of sheets	Ink color	Typeface
Number of forms	Height	<input type="checkbox"/> one side <input type="checkbox"/> two sides	Paper color	Brand or printer
Type	Width	Number of lines	weight	<input type="checkbox"/> Union bug
Serial	Number of copies	Number of check boxes	texture	<input type="checkbox"/> Is the form pretty?
Agency issuing form	How was form obtained?	Where was form obtained?	SHORT FORM FORM	
Size of agency (number of employees)	<input type="checkbox"/> from a person at the agency	Street	<input type="checkbox"/> refused by agency	
Purpose of form	Agent's name	City	<input type="checkbox"/> mailed by me	
For agency	<input type="checkbox"/> by mail	When was form obtained?	Are there requirements to	
For use	<input type="checkbox"/> requested <input type="checkbox"/> unsolicited	Hour	<input type="checkbox"/> require this form?	
	<input type="checkbox"/> from a rack, dispenser, or pile	Day	<input type="checkbox"/> obtain this form?	
	<input type="checkbox"/> another way	Date		
Number of spaces left blank or marked 0, none, n.a., etc.	Must be <input type="checkbox"/> printed not written	Which date/time does the form information go to?	Form filled out by	
Number of reiterations (same information required on different lines)	<input type="checkbox"/> ink written		<input type="checkbox"/> Agent	
Time required to fill out form	<input type="checkbox"/> Fee \$ _____		<input type="checkbox"/> me	
Hours Minutes Seconds	<input type="checkbox"/> Ours <input type="checkbox"/> Penalty _____	<input type="checkbox"/> issuing agency only	<input type="checkbox"/> not filled out	
	<input type="checkbox"/> Signature <input type="checkbox"/> Witness	<input type="checkbox"/> unknown	Was the form fun to fill out?	
			Other	

## 26. JAMES CASTLE: HANDMADE BOOK

Boise ID

ND (circa 1962). Artist's Book. 1.125 x 1.25" (2.86 x 3.175 cm), 64 pages bound with twine; soot and spit on found newsprint. Very Good, toning to newsprint, .25" hole on back cover where twine meets the spine. \$14,000.

An original James Castle book made with soot and spit and shown at his second solo exhibition in 1962, at the Bush Barn in Salem, Oregon. From a private collection and acquired in 1962 after the Salem exhibit traveled to The Image Gallery in Portland, OR. Castle (1899-1977) was a deaf and mute self-taught artist who created drawings, handmade books and constructions in an intensive daily practice for nearly 70 years. His work has been the subject of retrospectives organized by the Philadelphia Museum of Art (2008) and the Museo Nacional Centro de Arte Reina Sofia, Madrid (2011), and is included in the collections of major museums including MoMA, the Smithsonian and the Philadelphia Museum of Art, among others. His work was included in the 2013 Venice Biennale.

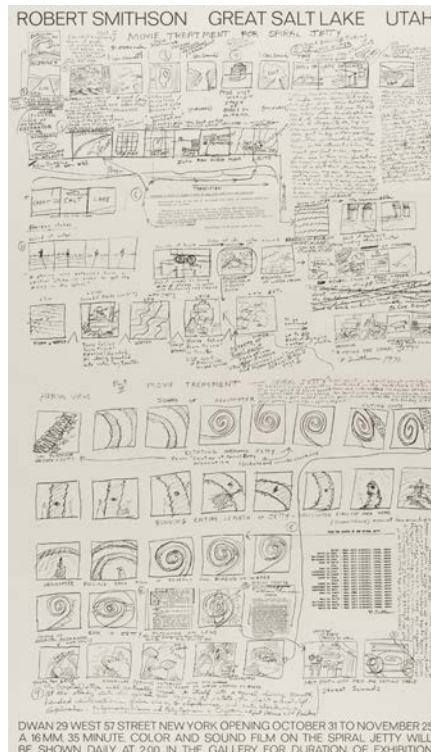


## 27. EARTHWORKS

Dwan Gallery, New York NY

October, 1968. Exhibition Flyer, sand on chipboard. 12.25 x 9" (31.1 x 22.8 cm). Good, dogears to three corners. \$850.

Flyer for the seminal exhibit recognized as the beginning of the Earthworks and Land Art movements. Artists in the exhibit included, among others, Robert Smithson, Michael Heizer, Carl Andre, Sol LeWitt, Robert Morris, Dennis Oppenheim and Walter de Maria. Printed on heavy chipboard stock with raised lettering made of sand.



## 28. ROBERT SMITHSON: MOVIE TREATMENT FOR SPIRAL JETTY

Great Salt Lake UT & New York NY  
October 21-November 25, 1970. Exhibition Poster, offset. 22 x 38" (55.9 x 96.5 cm). Fine, folded as issued, very slight additional creasing at folds. **SOLD**

Oversize poster for a Smithson exhibition at Dwan Gallery, New York at which his 16mm, 35-minute film on the Spiral Jetty was shown daily at 2:00pm in the gallery for the duration of the exhibition.



## 29. WALTER GROPIUS: NEW YORK TIMES / AP WIRE SERVICE TELEPRINTER PRINTOUT

Cambridge MA

May 19, 1970. Wire Service Printout on newsprint. 8.5 x 29.75" (21.6 x 75.5 cm). Very Good, toning to newsprint, three horizontal folds and a .75" cut at left edge middle. \$250.

An Associated Press teleprinter printout as issued by *The New York Times* for the article reporting on the "Gropesfest," the memorial party held in 1970 for the legendary founder of the Bauhaus School of Architecture and Design after his death in 1969. The event was held in Cambridge, MA at the offices of the architectural firm he helped found and was co-sponsored by the Harvard School of Design. Admission was "by metallic decoration only."

## 30. KNOLL: CHAIRS BY HARRY BERTOIA

Atlanta GA

Circa 1952. Product Catalog. 8.5 x 11" (21.6 x 28 cm), 12 pages, staple bound with a one-sheet product/price list inserted. Very Good, small light stamp reading "Forsyth" on front cover (the Atlanta Knoll location), 2" clean tear along spine fold. \$75.

This catalog from Knoll Associates, Inc. focuses on the various chair designs by Harry Bertoia for Knoll: Side Chairs, Diamond Chairs, Chaise Lounges, Children's chairs, plus dining and Petal tables. Illustrated throughout with black and white photographs, and including a leafed-in product and price list with drawings and dimensions.

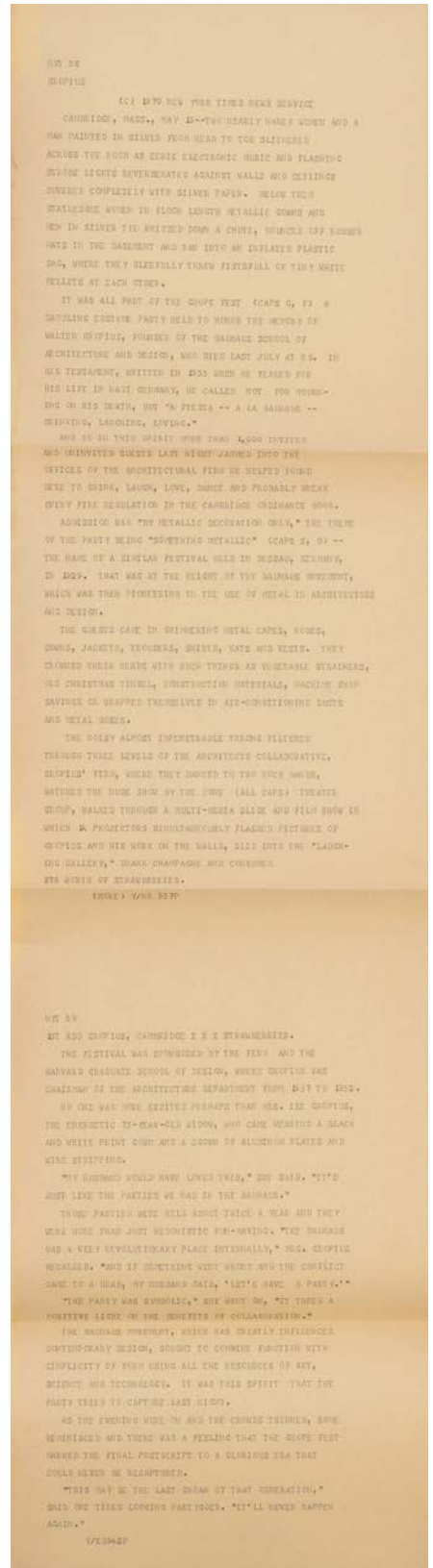


## 31. ASPEN DESIGN CONFERENCE

Aspen CO & Chicago IL

June 18-24, 1961. Poster, offset. 18.875 x 23.5" (47.9 x 59.7 cm). Good, folded as issued, slight soft creasing. \$200.

This classic early 1960s poster was designed by the noted Chicago designer, Carl Regehr, for the Eleventh International Design Conference in Aspen. Regehr taught graphic design at the University of Illinois at Urbana-Champaign for most of his life and was deeply influential in developing a design aesthetic of Chicago.





**COME ALL HITCHHIKERS AND OTHER INTERESTED PARTIES** to the opening night reception which is not to be missed. Mr. Duncan will be introduced by Dr. Dennis M. Healy, Dean of Arts, who will probably also be the speaker for the Festival. Tuesday, February 1st, at 7:30 p.m., at the Fine Arts Gallery, ROBERT DUNCAN will be introduced by Dr. Dennis M. Healy, Dean of Arts, who will probably also be the speaker for the Festival.

## THE EDGE OF

# POP

Organized by Professor Constance Perkins, Occidental College, Los Angeles and circulated by the Western Association of Art Museums.

An exhibition of Op, Ob, satiric, symbolic, and other types of paintings of polychrome, motionless and kinetic sculpture, and occasional things related to Pop — fringy things which had been put together in Pandora's box, waiting for Pop to lift the lid.

**Gallery Hours:** Tuesday through Saturday — 10:00 to 5:00  
Tuesday evening — 7:00 to 9:00  
Closed Sundays, Mondays and Fridays

**Note:** The Gallery will remain open on Monday, February 7th in keeping with other Festival events.

**Fine Arts Department:** Professor B. C. Binning, Director  
Alvin Balkind, Curator

The Fine Arts Gallery would like to express its appreciation to the following: Wack's Limited, Fred Weber & Sons, Limited, Inc., Los Angeles; Dean Dennis M. Healy, Mr. Robert Duncan, Professor Constance Perkins, Occidental College, Los Angeles; Dr. Dennis M. Healy, Dallas School, Gerry Walker, and Mr. Robert Duncan.

### 32. IAIN BAXTER: BAGGED PLACE

University of British Columbia, Vancouver Canada

February 2-16, 1966. Exhibition Flyer/Artist Multiple. Dimensions vary, flyer 8 x 6" (20.3 x 15.2 cm). Fine, small folds at corners where bag has curved over flyer. \$650.

The flyer for Iain Baxter's little-known but important *Bagged Place* exhibit, sometimes called the first art installation or "environment" constructed and shown in Canada. The flyer is still contained in its original plastic bag with a twisty and affixed additional flyer advertising the opening night reception. Baxter created a four-room apartment in which every item was encased (or bagged) in transparent plastic. Baxter went on to form the seminal Canadian conceptual art practice N.E. Thing Co. in 1967 with his then-wife Ingrid Baxter, which often used corporate strategies when presenting works, installations and environments. The verso of the flyer is for a concurrent traveling exhibit, *The Edge of Pop*, organized by Constance Perkins of Occidental College, Los Angeles. Both exhibits were part of the University of British Columbia's *Sixth Festival of the Contemporary Arts*.



COME! • COME! • COME! • COME! • COME! • COME! • COME!

FINE ARTS GALLERY, UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER, CANADA  
FROM WEDNESDAY, FEBRUARY 2ND THROUGH WEDNESDAY, FEBRUARY 16, 1966  
TWO EXHIBITIONS FOR THE SIXTH FESTIVAL OF THE CONTEMPORARY ARTS

An Environment produced by Iain Baxter, artist/teacher, U.B.C., with the cooperation of Tom Burrows, Ian Callaghan, Murray Farr, Dallas Selman, and Gerry Walker.

#### FOR RENT BAGGED PLACE

4 room 1 1/2 bathroom turn over, de-filée free, plastic bagged,  
sanitized, scenic view, close to U.B.C., no students, non-  
smokers, non-drinkers, no pets or children, parking in rear.  
Open for view, daily except Sunday from Feb. 2. For info,  
call 228-2758.

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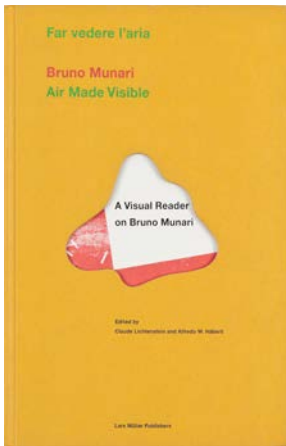


SPECIAL EVENT: 12:30, FRIDAY, FEBRUARY 4TH. AT THE GALLERY:

Iain Baxter, Fine Arts Department, will show visitors around the Bagged Place; and Alvin Boikind, Fine Arts Gallery will skirt The Edge of Pop.

COME! • COME! • COME! • COME! • COME! • COME! • COME!





### 33. BRUNO MUNARI: AIR MADE VISIBLE

Lars Müller Publishers, Zurich Switzerland

2001. First Edition. 6.6 x 9.5" (16.8 x 24.1 cm), 328 pages, hardcover. Fine. **SOLD**

Munari (1907-1998) was an Italian artist, designer, author and inventor who also had a keen interest in kinesthetic, or tactile, learning. Later in his life he was a prolific designer of toys and author of numerous children's books. His books have increasingly become highly sought after as his work and ideas are experiencing a renaissance in the art and design worlds because of his playful, color-based aesthetic.

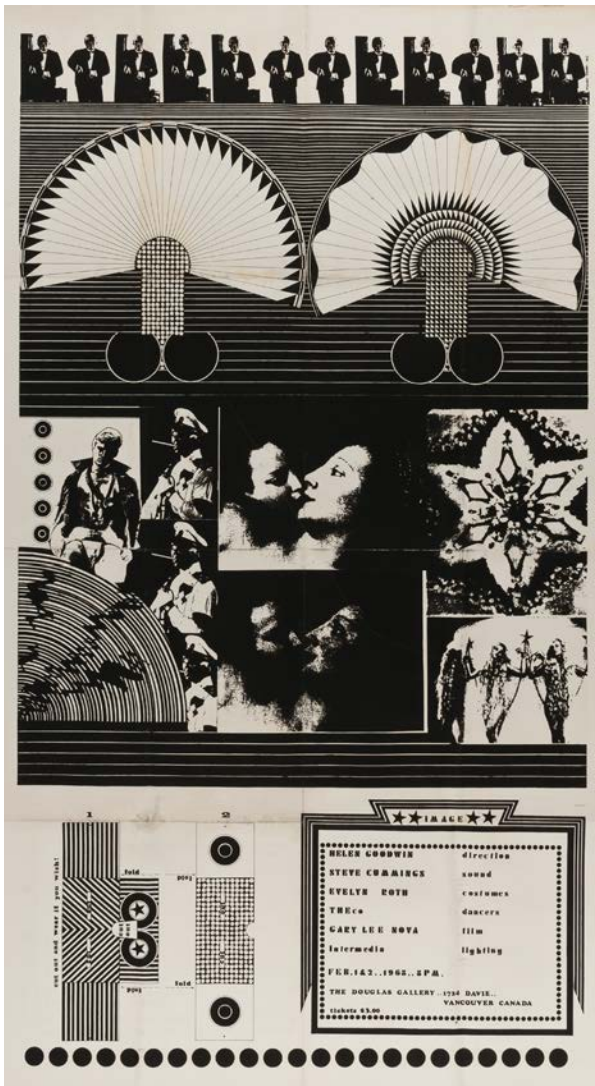


### 34. DOUG DOTY: THE DOTY BOXES

NP

1967. Artist Multiple. 12.25 x 12.25 x 3" (31.1 x 31.1 x 7.6 cm). Fine, some slight wear at edges of boxes. **SOLD**

A set of 16 boxes printed with varying black and white designs on each side, nested inside a larger box. By arranging the boxes, either inside or outside of its holding box, the 96 sides can combine to form an almost endless array of designs, patterns and shapes.



### 35. IMAGE (EVENT): DOUGLAS GALLERY

Vancouver BC

February 1 & 2, 1968. Performance/Event Poster, screenprint. 28.5 x 50" (72.4 x 127 cm). Good, folded as issued, some toning at edges and folds, some additional creasing and wear along folds. \$1,200.

Huge, oversized poster for an early Vancouver, BC multi-media performance event featuring Intermedia (lighting), Helen Goodwin (direction), Evelyn Roth (costumes), Steve Cummings (sound), Gary Lee Nova (film), and the dance company THEco (dancers). Possibly a precursor to the subsequent series of events known as *Intermedia Nights* held at the Vancouver Art Gallery. The poster features a diagram for eyewear/headgear that could be cut out and worn to the event. Poster design by Michael Morris.



### 36. ANDY WARHOL: LINFIELD COLLEGE PRESENTS

McMinnville Oregon

October 4, 1967. Event Poster, offset. 22.75 x 17" (57.8 x 43.2 cm). Good, folded as issued, toning and some soiling to paper, two pinholes at top left and right corners, some soft creasing. \$6,000.

A poster for the Factory-authorized fake lecture series of Western colleges, organized by the (unwitting) American Program Bureau, where Allen Midgette, a young actor and part of the Factory family, toured to colleges and appeared as Warhol giving lectures wearing a white wig. At least four lectures took place before the ruse was discovered – two in Oregon, one in Montana and one in Utah. A few months later, Midgette appeared in Warhol's film *Lonesome Cowboys*. A very rare and obscure piece of Warhol and Factory ephemera.



### 37. CPLY: DAVID STUART GALLERIES

Los Angeles CA

July 7-August 1, 1964. Exhibition Poster, offset. 11 x 17" (28 x 43.2 cm). Fine. \$250.

William N. Copley (known as CPLY) was a painter, writer, gallerist, collector and publisher. In 1967, along with the artist Dmitri Petrov, he founded Letter Edged in Black Press, the publishing company that produced the famous SMS folios featuring artist multiples and facsimiles by the era's most influential artists including Marcel Duchamp, John Cage, Yoko Ono and Dieter Roth, among many others.



## EXPERIMENTS IN ART AND TECHNOLOGY (E.A.T.)

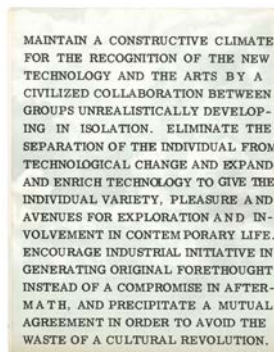
E.A.T. was co-founded in 1966 by engineers Billy Klüver and Fred Waldhauer, and artists Robert Rauschenberg and Robert Whitman, growing out of the festival of experimental performances entitled *9 Evenings: Theatre and Engineering* held at the 69th Regiment Armory in New York in the fall of 1966. A program, Technical Services, was established to assist artists by matching them with engineers and scientists. E.A.T. saw itself as a catalyst for integrating new technology into art, and eventually grew to 2,000 artist members and 2,000 engineer members, with local chapters established in numerous cities.



### 38. E.A.T. OPERATIONS AND INFORMATION (NEWSLETTER NO. 1)

New York NY

November 1, 1968. Newsletter. 8.5 x 11" (21.6 x 28 cm), 10 pages, staple bound. Fine, slight toning to edges of paper. \$100.



### 39. E.A.T. NEWS (VOLUME 2, NO. 1)

New York NY

March 18, 1968. Newsletter. 8 x 10" (20.3 x 25.4 cm), 28 pages, staple bound. Fine, slight toning to edges of paper. \$125.



### 40. E.A.T. BAY AREA (NEWSLETTER NO. 4)

Berkeley CA

July, 1969. Newsletter. 7 x 10" (17.8 x 25.4 cm), 8 pages, unstapled. Fine, toning/yellowing to paper. \$80.



### 41. E.A.T. BAY AREA (NEWSLETTER NO. 5)

Berkeley CA

August, 1969. Newsletter. 7 x 10" (17.8 x 25.4 cm), 8 pages, unstapled. Fine, toning/yellowing to paper. \$80.



### 42. E.A.T. BAY AREA (NEWSLETTER NO. 6)

Berkeley CA

ND (1969). Newsletter. 7 x 10" (17.8 x 25.4 cm), 12 pages, unstapled. Fine, toning/yellowing to paper. **SOLD**



### 43. E.A.T. REQUEST FOR TECHNICAL SERVICES FORM

New York NY

ND (1968). Form. 8.5 x 11" (21.6 x 28 cm), one page. Fine. **SOLD**

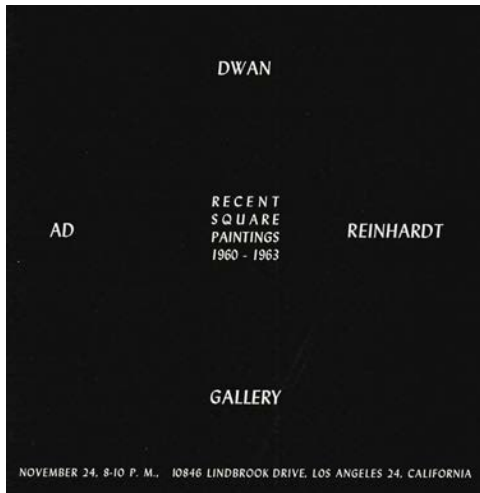


### 44. E.A.T. SCIENTIST / ENGINEER / MEMBERSHIP FORM

New York NY

ND (1968). Form. 8.5 x 11" (21.6 x 28 cm), one page (double-sided). Fine. \$80.

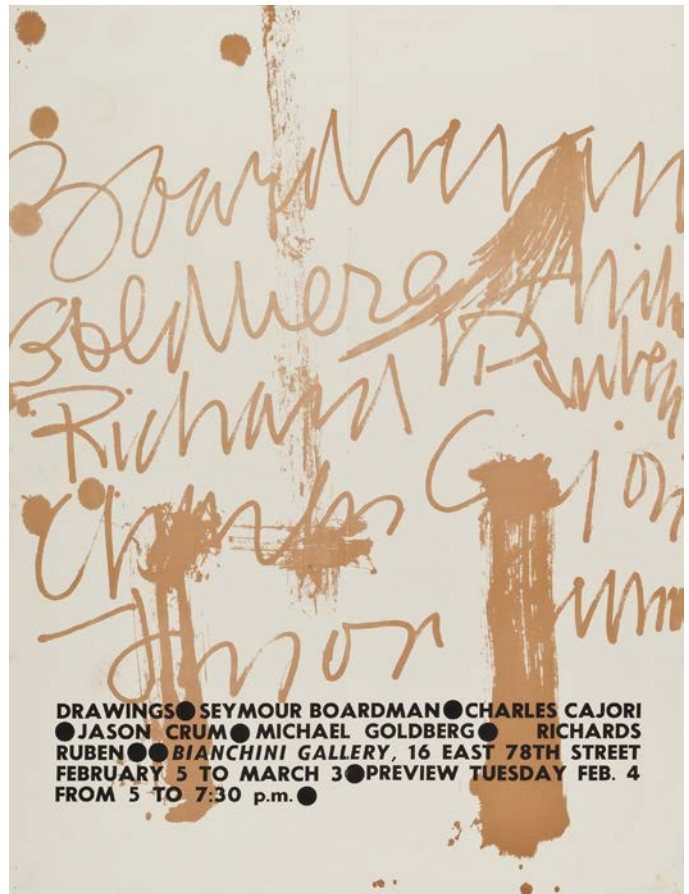
An archive of an additional 35 E.A.T. documents is also available. Inquire.



#### 45. AD REINHARDT: RECENT SQUARE PAINTINGS, 1960-1963

Dwan Gallery, Los Angeles CA  
November 24, 1963. Exhibition Flyer, offset. 8.625 x 8.625" (21.9 x 21.9 cm). Fine. \$225.

Seeking to create the ultimate painting, Reinhardt has devoted much of his career to reduction. His black paintings are of course his most famous and iconic works and to this day continue to hold the unresolved philosophical inquiries in which they were made, including questions of vision, the absolute, the market, and art itself. This Dwan Gallery exhibition card draws its design inspiration from his hugely important body of black square paintings. The pairing of Dwan and square paintings summarizes a historical moment in one swoop.



#### 46. DRAWINGS: BOARDMAN, CAJORI, CRUM, GOLDBERG, RUBEN AT BIANCHINI GALLERY

New York NY  
February 5-March 3, 1964. Exhibition Poster, offset lithograph. 16.25 x 22" (41.3 x 55.9 cm). Very Good, folded as issued, soft creasing at edges and corners. **SOLD**

Poster for a group drawing show featuring five abstract expressionists of the 1960s at Bianchini Gallery. All remained dedicated artists their entire lives, but none achieved the fame of their expressionist peers.



#### 47. ELAINE DE KOONING: ARENA

Graham Gallery, New York NY  
November 29 – December 21, 1960. Exhibition Poster, offset. 28 x 12.5" (71.1 x 31.5 cm). Fine, folded as issued, slight toning/sunning at folds. \$350.

Rare, early poster for Elaine de Kooning's *Arena* exhibition of drawings, gouaches and oil paintings at the Graham Gallery in 1960.



#### 48. NIGEL HALL: NICHOLAS WILDER GALLERY

Los Angeles CA

September 17-October 11, 1968. Exhibition Poster, offset. 16 x 16" (40.6 x 40.6 cm). Very Good, folded as issued, crease at lower right edge. \$200.

The poster for sculptor Nigel Hall's second solo exhibition at the influential Nicholas Wilder Gallery in Los Angeles. Collections of his work are included in the Tate Gallery (London), Museum of Modern Art (NY), and the Musée National d'Art Moderne (Paris).

#### 49. SHAPE & STRUCTURE: TIBOR DE NAGY GALLERY

New York NY

January 5-23, 1965. Exhibition Flyer, offset. 6 x 6" (15.2 x 15.2 cm) when folded. Fine, folded as issued, three small pinholes on front cover of card. **SOLD**

This hard-edge geometric abstraction exhibition of both painting and sculpture was curated by Frank Stella, Barbara Rose and Henry Geldzahler. Deemed one of the earliest exhibitions of minimalist art – Andre, Morris and Judd were shown together for the first time. This exhibition document, printed on mustard cardstock cut in the shape of a parallelogram, was designed as a sort of side of a cube and addressed the general perceptual tension and conceptual underpinning of the exhibition itself.

## Shape & Structure 1965

carl  
**ANDRÉ** b.1935

darby  
**BANNARD** b.1935

larry  
<sup>2</sup>**BELL** b.1941

charles  
<sup>1</sup>**HINMAN** b.1932

will  
**INSLEY** b.1927

donald  
<sup>3</sup>**JUDD** b.1928

robert  
<sup>3</sup>**MORRIS** b.1931

robert  
<sup>5</sup>**MURRAY** b.1936

neil  
<sup>3</sup>**WILLIAMS** b.1934

larry  
<sup>4</sup>**ZOX** b.1936

We wish to thank the 'Feigen,  
'Ferus, 'Green, 'Kornblee and  
'Betty Parsons galleries for  
their co-operation.





## 50. LIVE IN YOUR HEAD: WHEN ATTITUDES BECOME FORM (2006 REPRINT)

Kunsthalle Bern, Bern Switzerland

2006. Exhibition Catalog. 9 x 12.375" (22.9 x 31.4 cm), 200 pages, stiff paper wraps. Like New. \$375.

The out of print 2006 facsimile reprint of the innovative catalog for Harald Szeemann's famous and near-mythical 1969 exhibition at the Kunsthalle Bern. With a subtitle of *Works-Concepts-Processes-Situations-Information*, it announced both a new moment in contemporary art and in exhibition-making, with Michael Heizer punching craters into the pavement outside the museum. The exhibition had a huge influence throughout the art world, but ultimately so upset the Kunsthalle staff that Szeemann was effectively forced to resign during the same year. Text in English and German, in an edition of 1,000.

## 51. DAN GRAHAM: LIKES, A COMPUTER–ASTROLOGICAL DATING–PLACEMENT SERVICE, A POEM BY DAN GRAHAM

NP

1967-69. Artist Multiple, offset print. 11 x 8.5" (28 x 21.6 cm). Good, slight toning to paper, two vertical folds (as issued?) and a 4" diagonal fold at right corner, a 1" diagonal fold at left corner. \$400.

A key figure in conceptual art, Dan Graham's *Likes, A Computer* poem is presented as a form and serves as an excellent example of Graham's multiples made for insertion into mass-market magazines. As with other Graham works it addresses notions of authorship, time, and a personal/cultural landscape. It is not surprising that this deeply influential artist would foretell online dating and eerily relate to social media's "likes" in content and format.



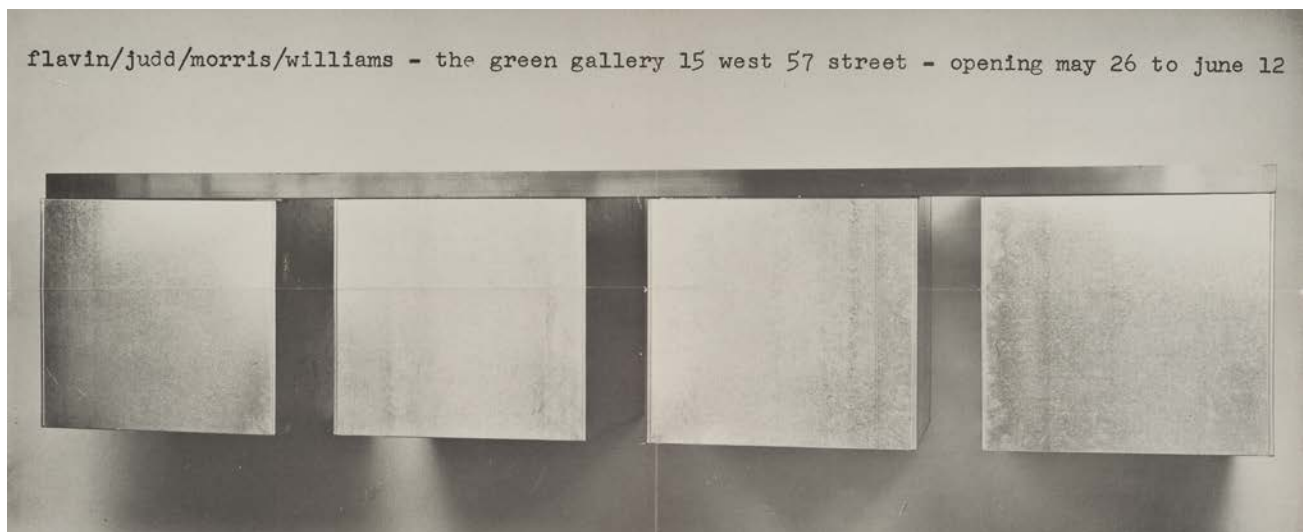
## 52. FLAVIN / JUDD / MORRIS / WILLIAMS: GREEN GALLERY

New York NY

May 26-June 12, 1965. Exhibition Poster, offset. 19.25 x 8.25" (48.9 x 21 cm). Very Good, folded as issued, slight nicks at right edge and bottom left corner.

**SOLD**

The last group exhibition (and final?) poster from Richard Bellamy's groundbreaking Green Gallery (1960-1965), featuring Dan Flavin, Donald Judd, Richard Morris and Neil Williams. Addressed on the verso to the influential American curator Dorothy C. Miller at MoMA.



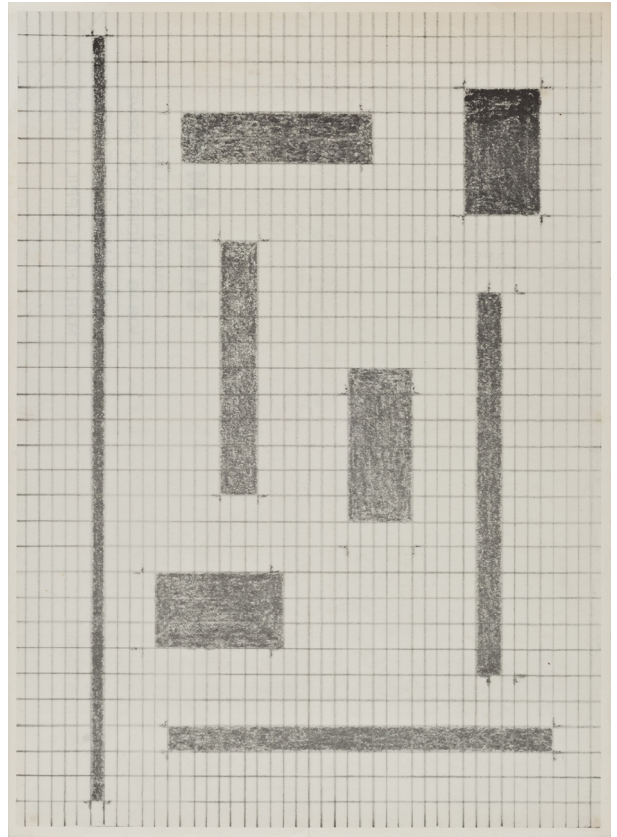


### 53. CARL ANDRE: CUTS

Dwan Gallery, Los Angeles CA

March, 1967. Exhibition Poster, offset. 16 x 22.375" (40.64 x 56.8 cm). Very Good, folded as issued, slight yellowing at edges, 4" diagonal crease at lower right corner. **SOLD**

The poster from Andre's first Los Angeles exhibition, and his third solo show, entitled *Cuts*. Throughout his career, Andre often referred to his work as "cuts" in space, and used the term both in reference to his sculpture and his poetry. The poster is a schematic drawing by Andre for the installation of concrete bricks placed on the gallery floor into which the "cuts" were made - actually only the negative space of absent material.



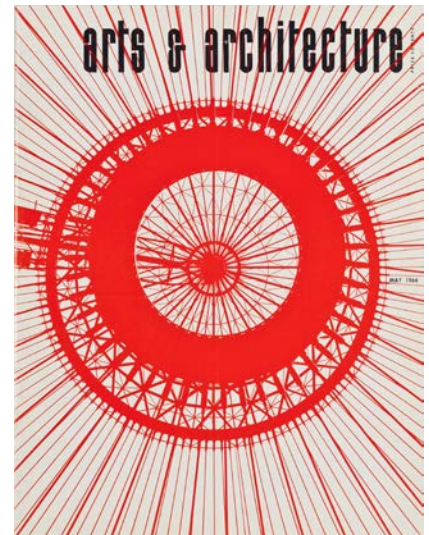
**dan flavin / fluorescent light**  
**opening november 18 — december 12**  
**green gallery 15 west 57 n.y.c.**

### 54. DAN FLAVIN: FLUORESCENT LIGHT

Green Gallery, New York NY

November 18-December 12, 1964. Exhibition Flyer/Poster, offset. 29 x 3" (73.7 x 7.6 cm). Very Good, folded as issued, three small pinholes on each end of the long exhibition document, slight wear to the black printing on left side due to slight creasing of paper. **SOLD**

A very rare and eloquently designed exhibition document for Flavin's 1964 breakout show at the Green Gallery, which was recreated at Zwirner & Wirth Gallery in 2008. Flavin continued to create light and space works much in the same manner as this very early exhibition for the rest of his life. An incredibly exciting document that marks an avant-garde moment in art history.



## 55. ARTS & ARCHITECTURE MAGAZINE

Los Angeles CA

1943-1967. 9.75 x 12.75" (24.8 x 32.4 cm). Very Good to Fine. \$35 each.

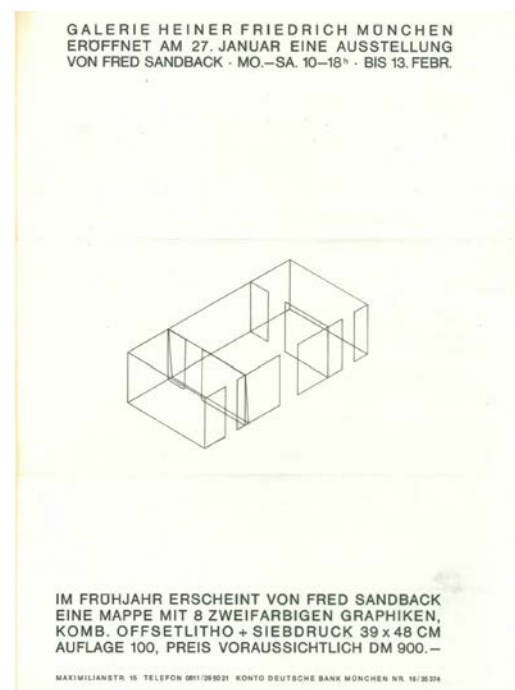
Twenty-five issues available spanning the years 1943-1967 of this influential West Coast architectural magazine known for its "Case Study Houses" Program. In 1945 *Arts & Architecture* proposed to "begin immediately the study, planning, actual design and construction of eight houses, each to fulfill the specifications of a special living problem in the Southern California area." The cover design and focus of the magazine at the time was revolutionary and a direct challenge to the prominence of the East Coast as the center of architecture in the U.S.

## 56. FRED SANDBACK: GALERIE HEINER FRIEDRICH

Munich Germany

January 27-February 13, 1971. 8.25 x 11.75" (20.9 x 29.8 cm). Exhibition Flyer, offset on transparent vellum paper with two hole punches (as issued) on left middle side. Very Good, folded as issued, slight toning at left edge. \$100.

Heiner Friedrich, one of the founder's of Dia Art Foundation, had his first gallery in Munich where he exhibited Sandback's work. In 1971, he exhibited and released a series of Sandback prints, which this flyer announces.



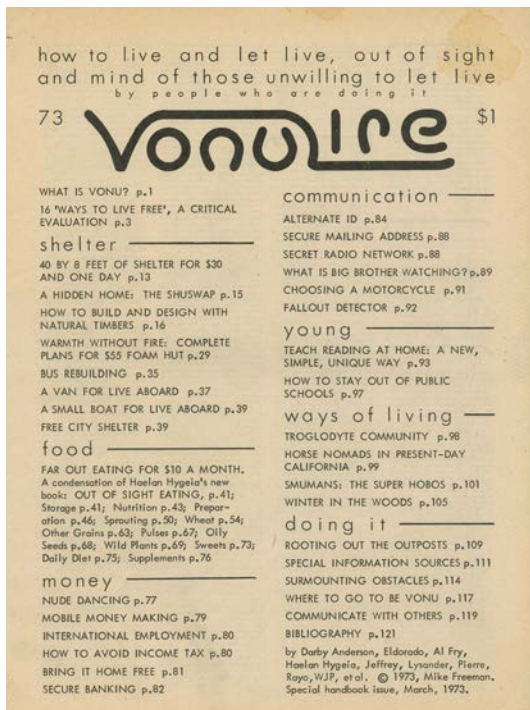


## 57. VONU LIFE #1-9 / VONU LIFE '73 / PACSCRIPT #1

Grants Pass/Cave Junction OR & Berkeley CA

1971-1973. Newsletters. 8.5 x 11" (21.6 x 28 cm), varies 8-32 pages, staple bound. Very good, some toning and light soiling to pages and covers. **SOLD**

*Vonu Life* was a bimonthly hippie/libertarian newsletter that fostered communication "among nomads, troglodytes and other involuntaries" later changed to "and other freedom-achievers" and finally to be a "handbook and directory for freedom and survival achievers". Attributed to Mike Freeman, a pseudonym for Tom Marshall, "vonu" was an invented word and philosophy of live and let live while avoiding institutional and governmental coercion. *Vonu Life* '73 is an 80,000-word booklet summarizing the information and teaching of vonu, including articles on hand-built shelter, wild plants, super hobos, secret radio networks, troglodyte community and more. Sometime after 1973, Marshall disappeared into the forests of Western Oregon and was never heard from again. A rare and obscure set of documents from the back-to-nature/libertarian movement of the 1970s.



## 58. DOROTHEA ROCKBURNE: DRAWING WHICH MAKES ITSELF

Bykert Gallery, New York NY

January 27- February 22, 1973. Exhibition Flyer, offset. 7 x 10" (17.8 x 25.4 cm) when unfolded. Fine, some wear and penciled notes to back flap of postmarked envelope. **SOLD**

An exhibition document that forms a work itself. This Rockburne/Bykert exhibition was recreated by MoMA in 2013. Typical of her work, this announcement is folded and we not only experience a minimalist line drawing but also the crevices of the folds and paper create forms and spaces in light and shadow. A close friend of Sol LeWitt, Rockburne approached her work from mathematical principles. To hold this announcement is to experience all of her loves – paper, geometry, the question of drawing itself, and the fold.

## 59. RAY JOHNSON: RICHARD FEIGEN GALLERY

Chicago IL

October 19-November 19, 1966. Exhibition Poster, offset. 17 x 22" (43.2 x 55.9 cm). Very Good, folded as issued, slight creasing along edges and at corners. \$550.

Poster from the first show of collages by Ray Johnson in Chicago at the Richard Feigen Gallery, and his third solo exhibition.



## 60. LEO CASTELLI GALLERY: VIDEOTAPES AND FILMS AVAILABLE FOR RENTAL

New York NY

ND (ca. 1974). List of Works. 11 x 17" (28 x 43.2 cm), 4 pages with two staples at top. Very good, folded as issued, most likely an additional horizontal fold, plus some very slight creasing to last page. \$300.

Unusual, oversize typed and photocopied flyer advertising artists' videos and films available for rental or purchase, including Lynda Benglis, John Chamberlain, Nancy Holt, Robert Morris, Bruce Nauman, Ed Ruscha, Richard Serra, Keith Sonnier, Lawrence Weiner and others.

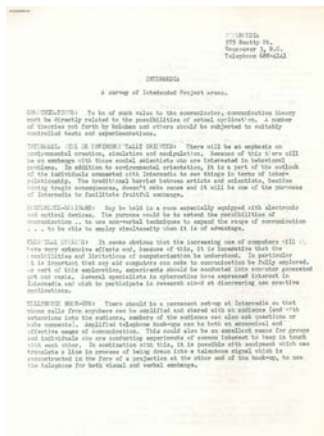
## 61. FLETCHER COPP: 1ST NEW YORK CITY POST CARD SHOW

Loeb Student Center, Contemporary Arts Gallery, NYU, New York NY 1975. 8.5 x 11" (21.6 x 28 cm), two-page photocopy, unstapled. Good, tri-folded as issued, slight toning, slight soft creasing, and two small tears on second page at folds. \$150.

Photocopied letter to the contributors of this mail art exhibition which featured artists from 19 countries and more than 1,600 mail artworks. Signed in the print by the Fluxus artist Fletcher Copp. The second page includes the touring college exhibition schedule for the years 1975 and 1976. A nice addition to a Fletcher Copp or mail art collection.







## 62. INTERMEDIA: A SURVEY OF INTENDED PROJECT AREAS

Vancouver BC

Circa 1968. Mission Statement, mimeograph. 8.5 x 11" (21.6 x 28 cm), 5 pages, stapled in upper left corner. Very Good, slight toning to edges of paper, slight fading to mimeograph printing. \$150.

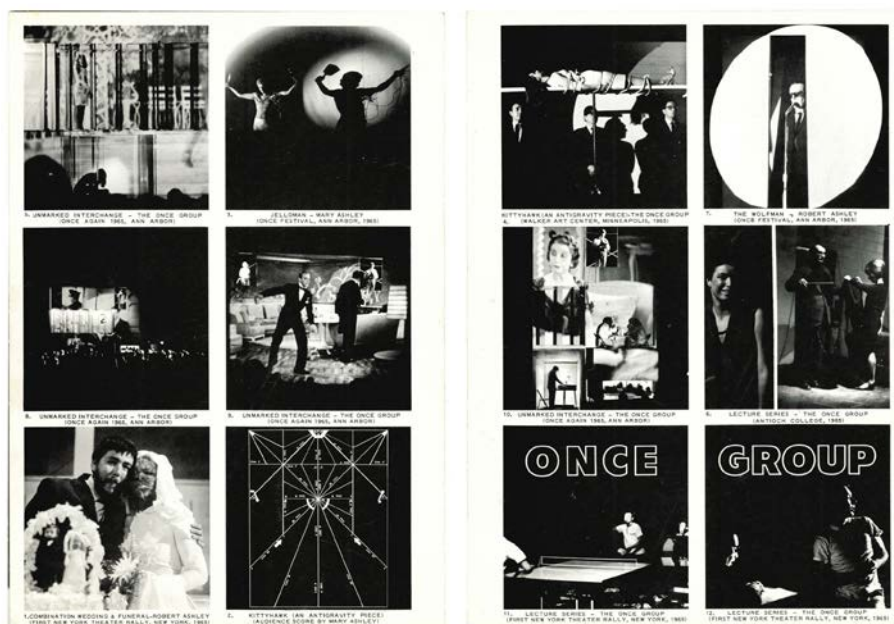
An Intermedia project survey textually attributed to David Orcutt, the Project Coordinator in 1968. An early document created during the formation of conceptual art in Western Canada, evidencing the Intermedia Society's considerations of technology, collaboration, medium, education, film, happenings, dance and more. This document reads a bit like a manifesto envisioning permutations of the direction and reception of art and Intermedia's future approaches to medium, exhibition and its audience.

## 63. THE ONCE GROUP

Ann Arbor MI

1965. Flyer, offset on coated stock. 7" x 10" (17.8 x 25.4 cm) when folded, 4 pages. Fine, folded as issued. \$550.

A very early Once Group promotional document for the avant-garde performance collective directed by Robert Ashley. Exterior images document 1965 U.S. performances, the *Once Festival*, and lectures, and include photographs by the New York documentary photographer, Peter Moore. Interior pages provide additional photographs, a group biography, and a brief chronology of the group's history during the years 1962-1965.

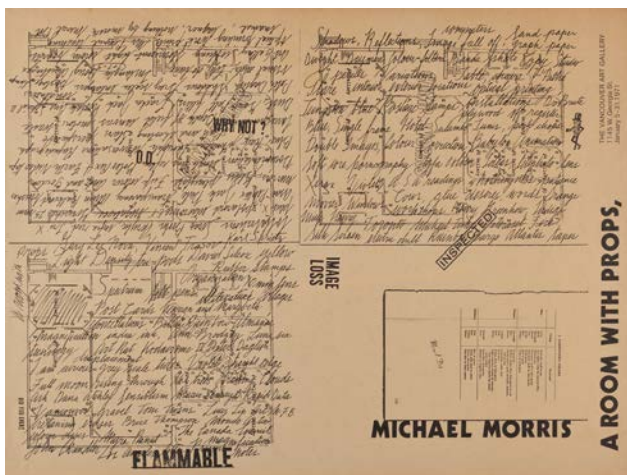
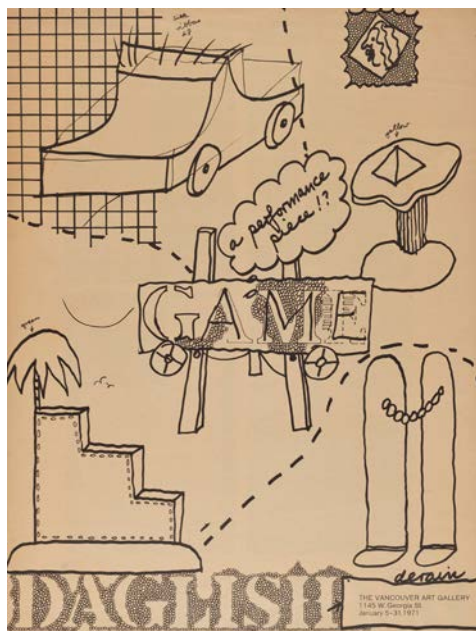
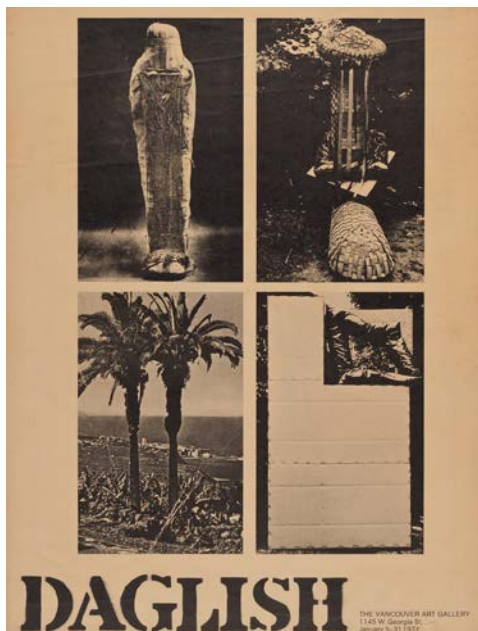


## 64. FILMMAKERS NEWSLETTER: VOL. 2, NO. 3

New York NY

January, 1969. Newsletter. 8.5 x 11" (21.6 x 28 cm), 32 pages, staple bound in illustrated wraps. Fine, with name of previous owner in pen on front cover. **SOLD**

A monthly newsletter published in NYC devoted to film. The list of editors include: Suni Mallow, Tom Chomont, Jack Kahn, Charles Levine, Marty Mauer, Carol Pomplun, Jud Yalkut and Nick Zeoli. The cover art is a collage of Kenneth Anger by filmmaker Jud Yalkut. Includes introductory essay by Amy Greenfield, who has been named "today's most important practitioner of experimental film-dance" by critic David Sheritt.

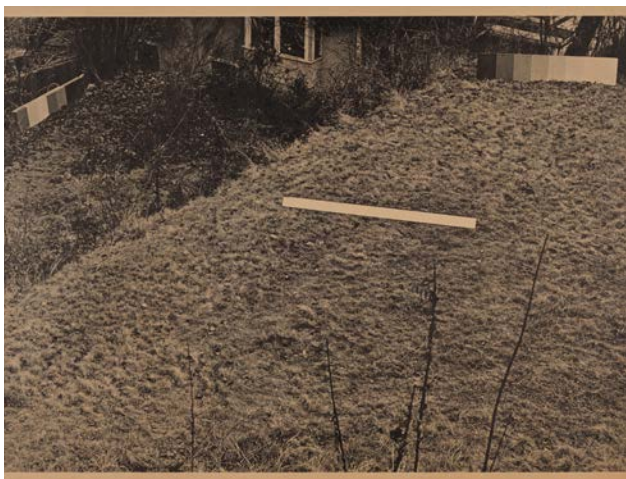


## 65. MICHAEL MORRIS: A ROOM WITH PROPS & PETER DAGLISH: GAME-PERFORMANCE PIECE

Vancouver Art Gallery, Vancouver BC

January 5-31, 1971. Exhibition Posters, offset on newsprint. Both posters 17.5 x 23" (44.5 x 58.4 cm). Very Good, toning to newsprint, slight wear at edges and corners. \$800.

Two posters – one by Daglish and one by Morris – for the three-person exhibition entitled *New Work by Peter Daglish, Michael Morris and Mike Goldberg* at the Vancouver Art Gallery, exploring “propositions for possible visions”. Daglish presented *Game-Performance Piece*, a series of cardboard objects, with Morris exhibiting *A Room with Props* (in collaboration with Gary Lee-Nova and Vincent Trasov, his collaborators in Image Bank), which presented considerations of color, reflection, space, ‘image loss’, and ‘image gain’. Goldberg exhibited *Room on Its Side*.





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